

Berenice Abbott

United States, 1898–1991

Untitled (Sculpture), 1970

Gelatin silver print

2013.17.4

Untitled (Sculpture) suggests a dramatic departure from the documentary style of Berenice Abbott's earlier oeuvre for which she is best known. She produced this sensuous and nearly abstracted study of a sculpture late in her career, while already settled in Monson, Maine. Turning to the formal principles of form and color, Abbott seems to recall the influence of her former mentor Man Ray in this pseudo-surrealist examination of light and shadow.

Ansel Adams

United States, 1902–1984

Graduation Dress, Yosemite Valley, CA, 1948

Gelatin silver print, printed 1974

2013.17.6

Graduation Dress, Yosemite Valley, CA represents a departure from Ansel Adams' majestic Western landscapes. While moving beyond the environment as his sole subject, this intimate portrait of an adolescent girl in her graduation whites still maintains Adams' characteristic veneration for the wilderness. The juxtaposition of the figure—referred to by Adams only as the "Heweston girl"—with the trunk of a towering redwood tree generates a dialogue of contrasts between notions of youth and age, ephemerality and endurance, and humankind and nature.

Margaret Bourke-White

United States, 1904–1971

Sierra Madre Mountains, California, 1935

Gelatin silver print

2013.17.9

In *Sierra Madre Mountains, California*, Margaret Bourke-White captures the mist-covered contours and topographical splendor of the Western mountain range from above. The photograph's aerial perspective, revolutionary to a 1930s audience, attests to Bourke-White's endless dedication to forging new and revelatory ways of seeing through the camera lens.

Harry Callahan

United States, 1912–1999

Browngrass, Horseneck Beach, Massachusetts, 1971

Dye imbibition print

2013.17.15

A leader in the field of color photography, which came into widespread use in the 1930s, Harry Callahan first developed an interest in the medium while employed at Chrysler in his hometown of Detroit. His background in engineering informed his artistic aesthetic, resulting in a photographic oeuvre that privileged the formal properties of contrast, spatial ambiguity and texture over representational description. The undulating blades of sea grass in *Browngrass, Horseneck Beach, Massachusetts* dominate the picture field in an all-over composition that highlights Callahan's interest in photographic abstraction.

Paul Caponigro

United States, born 1932

Apple Orchard, Tesuque, NM, 1981

Dye imbibition print

2013.17.18

Paul Caponigro, who resides in Cushing, Maine, generates mystical renderings of both natural and man-made structures using black and white and color photography. Caponigro's arresting scenes visually transmit the emotional experience engendered by his subjects, as is the case in *Apple Orchard*. The vibrantly contrasting red apples and tangled contours of the branches seem to recreate the poetry of a muted springtime snowfall in an unperturbed wood.

Alfred Eisenstaedt

United States and Germany, 1898–1995

Covered Bazaar, Aleppo, Syria, 1935

Gelatin silver print, printed 1979

2013.17.29

German-born Alfred Eisenstaedt immigrated to New York in the 1930s, where he worked as a staff photographer for *LIFE* magazine for many years. His extensive travel for the magazine resulted in a prolific body of work, including 92 cover images. *Covered Bazaar, Aleppo, Syria*, taken while on assignment, illuminates the artist's ability to capture the experience of a place in a documentary format. The cascading beacons of light from the skylights ascribe a spiritual quality to the setting, while the camera angle places the viewer in the midst of the market's bustling atmosphere.

James Fee

United States, 1949–2006

Statue with Frontage, 1998

Gelatin silver print, printed 2000

2013.17.31

James Fee dedicated much of his career to the exploration of national identity. The photographer frequently represented icons of American culture in various states of disrepair, such as abandoned shipwrecks, condemned buildings and defunct drive-in movie theaters. *Statue with Frontage* features a hazy Statue of Liberty saturated with heavy tones that imbue the scene with an eerie sense of nostalgia. By manipulating the photograph with vertical slash marks and photographing the result, Fee reorients a celebrated symbol of the country's prosperity in an atmosphere of disquiet and enigma.

Julius Herman Field

United States, 1869–1936

The Gleaner, 1906

Platinum print

2013.17.32

The earliest photograph in the Wells collection, Julius Herman Field's *The Gleaner* adopts the motif of a farmer working the land that proliferated in both American and European art at the turn of the 20th century. Set in rural Arkansas, this platinum print not only serves as an example of photographic practice engaging with the currents of visual expression in other media, but also provides a romantic reflection of rural American livelihood at a time when the United States was becoming increasingly urbanized and industrialized.

LEFT

Larry Fink

United States, born 1941

Molly (Child at the Beach), 1981

Gelatin silver print

2013.17.33

RIGHT

Joel Sternfeld

United States, born 1944

A Blind Man in his Garden, Homer, Alaska, June 1984, 1984

Dye coupler print, printed 1992

2013.17.54

Philippe Halsman

United States, 1906–1979

Self-Portrait, 1979

Gelatin silver print

2013.17.39

Latvian-born Philippe Halsman infused his portraits with whimsy and humor. The clean contours and sharp contrast of *Self-Portrait* embody the artist's belief in direct and unembellished photography. Recalling a traditional silhouette portrait, this photograph deploys an unusual perspective and dramatic tonal gradations that suggest both an exploration of self and an investigation into the aesthetic possibilities of camera work.

Robert Mapplethorpe

United States, 1946–1989

Man on Side Street, 1976

Gelatin silver print

2013.17.44

Prior to finding his niche in highly stylized photographic still-lives and studies of the human body, Robert Mapplethorpe, at the urging of then-lover and collaborator Patti Smith, used the streets of New York City as both muse and arena for experimentation. With its contemplative exercise in composition, *Man on Side Street* marks Mapplethorpe's engagement with the popular documentary style, and serves as a record of the artist's early exploration of the expressive possibilities of the photographic medium.

Margaretta K. Mitchell

United States, born 1935

Ruth's Hands, 2000

Gelatin silver print

2013.17.46

LEFT

Arthur Rothstein

United States, 1915–1985

Milton Avery with his Wife, Sally, in their Studio, Woodstock, NJ, 1950

Gelatin silver print

2013.17.51

RIGHT

Philippe Halsman

United States, 1906–1979

Paul Newman Chopping Wood, 1963

Gelatin silver print

2013.17.38

LEFT

Aaron Siskind

United States, 1903–1991

Tabernacle City 3, 1935, 1935

Gelatin silver print

2013.17.52

CENTER

Geoff Wainwright

United States, born 1943

Post Office, Columbus, Arkansas, 1982

Dye coupler print

2013.17.69

RIGHT

Ralph Steiner

United States, 1899–1986

Park Avenue Garage, 1965

Gelatin silver print

2013.17.53

Paul Strand

United States, 1890–1976

Woman, Hebrides, 1954

Gelatin silver print

2013.17.59

Woman Hebrides is a photograph from Strand's 1962 book *Tir a'Mhurain: Outer Hebrides*, which chronicles the artist's three-month sojourn on an island off of the west coast of Scotland in 1954. As this evocative portrait suggests, Strand sought to capture the insularity and warmth of the island's inhabitants and landscapes in his photographs.

George Tice

United States, born 1938

Amish Boy, Lancaster County, Pennsylvania, 1965

Gelatin silver print, printed 2000

2013.17.63

George Tice, a photographer who lives and works in Maine, has long investigated the landscapes and the inhabitants of rural America, especially in and around his home state of New Jersey. *Amish Boy, Lancaster County, Pennsylvania*, is part of a series in which the artist spent two months documenting Amish and Mennonite communities in rural Pennsylvania. Tice's delicate close-up portrayal of a young boy in a tattered straw hat conveys a sense of both nostalgia and timelessness for this American sub-culture.

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Laura Gilpin

United States, 1891–1979

Eileen Nusbaum, 1926

Platinum print

2013.17.36

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